

A Cinema Guild Release



Andre Gregory: Before and After Dinner

A film by Cindy Kleine

108 minutes / 2013 / HDCAM / 1.85:1 / Dolby 5.1 / USA / Not Rated
In English / Stills available at: www.cinemaguild.com/downloads

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SYNOPSIS

ANDRE GREGORY: BEFORE AND AFTER DINNER is a wonderful exploration of the life and work of groundbreaking director, actor and artist Andre Gregory.

A witty and often hilariously funny raconteur, Gregory looks back on a career that spanned decades, shattered boundaries and established him as a cultural icon. He recalls the making of MY DINNER WITH ANDRE, the Louis Malle-directed classic in which he starred and co-wrote, reflects on his pivotal role in American theatre, dishes on his brief sojourn in Hollywood, and talks about the discovery that led him to question his own identity and life's work. Bringing us back and forth in time, Gregory looks not only at his life, but at the nature of art, love and the creative process.

Directed by award-winning filmmaker Cindy Kleine (who is also his wife), ANDRE GREGORY: BEFORE AND AFTER DINNER is a brilliant portrait of a modern renaissance man.

NEWS

André Gregory and Wallace Shawn will team up again for two new productions of Shawn's plays. Gregory will direct *The Designated Mourner* and *Grasses of a Thousand Colors*, at the Public Theater, opening in June and October respectively. And, Jonathan Demme is currently in production on a filmed version of Ibsen's *The Master Builder*, adapted by Shawn and directed by Gregory, expected to be released later this year.

DIRECTOR'S STATEMENT

My husband André and I talked about making a memoir film for several years and I wrestled with how I would capture his larger than life story. I continued to ask myself, where will I begin? Until May 18, 2009, opening day of Wally Shawn's *Grasses of a Thousand Colors*, directed by André, at the Royal Court Theatre in London.

That afternoon his brother called with the inflammatory information that their father and uncle may have been economic spies for Hitler. In combination with memories he shared with me about his father, it became the catalyst for beginning the journey of this film. It was the narrative key to the story of a very mysterious life, in the context of history and family evolution. It provided a new and startling perspective to re-imagine, or re-envision André's life and work.

Strangers approach André often to thank him for the effect *My Dinner With André* had on them. They approach him not in the way one approaches a glittery celebrity, but with gracious awe, the way one approaches a great rabbi or teacher. The film, far from being his only great work, brought some of his deep insights, wisdom, adventures and stories to the world.

What many people do not know is that André Gregory is a master of the American theatre. His work has made an indelible mark on the history of the theatre arts. He has made a lifelong commitment to what he believes is the role of theatre in society: to be an active culture, one which awakens the audience and makes them question themselves, their society and the world in which they live. This active culture requires a small audience. Like chamber music, it cannot be appreciated the same way in a large concert hall. What happens in these small spaces, because of their intimacy, is that audience members become active participants in the ritual being performed.

Being married to André, I have the great opportunity to witness at close hand the making of this work; the extraordinary process of its coming to life. I watch this eccentric and devoted artist live in a deep and engaged way. I watch him age with grace and curiosity, cultivating new forms of creative expression, taking on new projects and meeting each challenge like a young student hungry for knowledge. He is a man who is not afraid to step into his own light, and is, therefore, a rare and precious bird.

BIOS

DIRECTOR: CINDY KLEINE

Cindy Kleine is a film and video artist whose prolific career began when she was an undergraduate at The Museum School and at the legendary (and long-gone) MIT Film/Video Section, studying with Richard Leacock and among a legion of future filmmakers in the program, including Ross McElwee, Robb Moss and John Gianvito. In line with Boston peers, Kleine has developed a central body of documentary work which are family dramas: camera visits with her grandmother and her sister, and intense probes of her parents' fifty-nine years of a dubious, fractured marriage. Additionally, Kleine has gone outside of family for films about odd artists and off-the-wall musicians; and she's gone inside herself for some deeply personal, poetically framed psychodramas about love lost, the spirit gained.

Kleine's films have been exhibited at many international Festivals, including at Telluride, Seattle, San Francisco, Santa Fe, It's All True, Brazil, Leipzig and Vancouver, at the Boston, Toronto and Berlin Jewish Film Festivals, and at The Museum of Fine Arts in Boston, The Knitting Factory and Anthology Film Archives in NYC, The ICA in London and The Center d'art Contemporain in Lyon, France. Her film, Doug and Mike, Mike and Doug, about the artist Starn Twins, was broadcast on PBS's POV Film Series. Her recent film, PHYLLIS AND HAROLD is in distribution theatrically in the U.S. The DVD is widely available on Netflix and Amazon.

Ms. Kleine has received awards and fellowships from the Iowa Independent Film Festival (2008), The Jewish Eye Film Festival, Ashkelon, Israel (2009), The American Film Institute, The U.S. S-8 Film and Digital Video Festival, The MacDowell Colony (1986,88, and 2010), The Bard College MFA Fellowship Program, and The New England Regional Fellowship Program. She has taught filmmaking at Boston College, Harvard University, The Museum School, Boston, and The New School for Social Research. In 2010 she delivered the Commencement Address at the School of the Museum of Fine Arts, Boston.

CO-PRODUCER & SUBJECT: ANDRÉ GREGORY

André Gregory is currently collaborating with Jonathan Demme on a film version of Wally Shawn's adaptation of Ibsen's *Master Builder*. The Public Theatre will present *The Designated Mourner* and *Grasses of a Thousand Colors* in 2013.

André Gregory has been one of the most important forces in the American theatre for nearly forty years. He was one of the original creators of the regional theatre movement in this country as well as the off-Broadway movement in New York. His production of *Alice in Wonderland*, now legendary, played in New York for seven years, as well as touring the U.S., Europe, and the Mideast, and was made into a book in collaboration with Richard Avedon. His relationship with Wallace Shawn, which has been ongoing for over thirty years, began with his production of Shawn's *Our Late Night*, which was presented at Joseph Papp's Public Theatre.

Shawn and Gregory went on to create *My Dinner With André*, directed by Louis Malle, which has now become an American classic. The partnership of Shawn, Malle and Gregory went on to create the film *Vanya on 42nd Street*, which like *My Dinner With André*, was hugely successful and has been shown all over the world. In 2000, Gregory directed Wallace Shawn's play, *The Designated Mourner*, to universally successful reviews.

As an actor, Gregory has performed in a dozen Hollywood films, including films directed by Martin Scorsese (*Last Temptation of Christ*), Peter Weir (*The Mosquito Coast*), and Woody Allen (*Celebrity*).

Gregory's most recent production of *Endgame*, (over the years he's done three), was performed in a Donald Judd bunker in the middle of the Marfa Texas desert in 2005. In 2009 André Gregory directed Wallace Shawn's *Grasses of a Thousand Colors* at the Royal Court Theatre in London.

DIRECTOR OF PHOTOGRAPHY: TOM HURWITZ

Tom Hurwitz is one of our country's most honored documentary cinematographers. Winner of two Emmy Awards, and Sundance and Jerusalem Film Festival Awards for Best Cinematography, Hurwitz has photographed films that have won four academy awards and several more nominations, most recently for *Dancemaker* and *Killing in the Name*. His television programs have won literally dozens of awards, Emmy, Dupont, Peabody, Directors Guild and film festival awards for Best Documentary over the last 25 years. Most recently he won the Emmy award for Best Documentary Special for the PBS show *Jerome Robbins* and Best Documentary series for *Franklin*., also on PBS. Other award-winning films and programs that he has photographed include: *Valentino: The Last Emperor*, *Harlan County USA*, *Wild Man Blues*, *My Generation*, *Down and Out in America*, *The Turandot Project*, *Liberty*, *Franklin*, *Faith and Doubt at Ground Zero*, for PBS; and *I Have a Dream*, for ABC; and *Killing in the Name* and *Questioning Faith*, for HBO. In addition, films that he has directed have won the Cine

Golden Eagle (*Bombs will Make the Rainbow Break*) and have been shown in festivals around the world. He is also a founding member of the faculty of the MFA Program in the Social Documentary, at New York's School of Visual Arts.

EDITOR: JONATHAN OPPENHEIM

Jonathan Oppenheim's editing credits include *Sister Helen*, which won the documentary directing award at Sundance and *Children Underground*, a film he co-produced, which was nominated for an Oscar and won the Sundance Special Jury Prize, Gotham and IDA awards. He edited the classic documentary feature *Paris Is Burning*, awarded the Grand Jury Prize at Sundance as well as the New York Film Critics, Los Angeles Film Critics and IDA Awards. Among Oppenheim's other credits are: *Youssou Ndour: I Bring What I Love*, the story of the great African singers' attempt to transmit moderate Islam through music, *Out of the Shadow* (PBS), which describes a woman's life with her paranoid schizophrenic mother, *Caught in the Crossfire* (PBS), a cinema verite look at three Arab-American New Yorkers in the wake of 9/11, and *Phyllis and Harold*, an exploration of a failed 60 year marriage. He was the co-editor of *Strongman*, winner of the 2009 Slamdance Grand Jury award for Best Documentary Feature and also edited the critically acclaimed feature documentary, *Arguing The World*, for which he received, along with producer/director, Joseph Dorman, a Peabody Award. Most recently, Oppenheim edited and co-produced *The Oath*, a highly acclaimed psychological portrait of Osama bin Laden's former bodyguard. In 2011, Oppenheim lectured on the art of documentary at The New Museum and mentored Eastern European Filmmakers at the Ex Oriente Lab in Prague. He has served as an advisor at the Sundance Documentary Editing Lab and made numerous presentations to film students at NYU, Yale and Columbia.

CO-PRODUCER, POST-PRODUCTION SUPERVISOR: SUSAN LAZARUS

Susan Lazarus was Producer with Josh Waletzky of the documentary feature *Image Before My Eyes*, funded by The National Endowment for the Humanities. She is one of NY's first independent postproduction supervisors, working on films ranging from *Mississippi Masala* (Mira Nair), *Bob Roberts* (Tim Robbins), *The Boxer* (Jim Sheridan), and *Naqoyqatsi* (Godfrey Reggio), to *The Door in the Floor* (Tod Williams), *Inside Man* (Spike Lee) and *The Limits of Control* (Jim Jarmusch). Associate Producer credits include *Phyllis and Harold* (Cindy Kleine) and *Before You Go* (Nicole Betancourt, HBO). Ms. Lazarus most recently was a Producer of the documentary *Apache 8* and supervised postproduction on Borderline Films' *Martha Marcy May Marlene* (Sean Durkin) and *Simon Killer* (Antonio Campos). A past Board member of New York Women in Film & Television, she is former Co-Chairwoman of the Women's Film Preservation Fund.

ANIMATION AND GRAPHICS: LISA CRAFTS

Lisa Crafts is an award winning animator whose independent work has screened at museums, theaters, on television and at festivals worldwide. Her recent short, *The Flooded Playground* played the festival circuit, including Slamdance, and enjoyed a two-

week theatrical run at Film Forum in New York City. Her credits on feature documentaries include animation for Cindy Kleine's *Phyllis and Harold*, and Michel Negroponte's *Methadonia*, *WISOR*, and *I'm Dangerous with Love*, as well as for the *American Masters* documentary, *Louisa May Alcott, The Woman Behind Little Women*. In addition, she created animated segments for PBS's *Electric Company*, American Movie Classics, music television, and *Sesame Street*, for which she received two Daytime Emmys

.
Crafts received grants from the Jerome Foundation, New York State Council for the Arts, and was a 2008 New York Foundation for the Arts video fellow. In 2010, she was awarded a MacDowell Fellowship. Lisa Crafts teaches in the Film/Video department at Pratt Institute.

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